

### I. Appearance must Appear

The normal demystification of the ideological syntax of cultural hegemony, is then the old problem of commodity fetishism. The relations between things is actually a relation between people. Sirohi argues, that this is a dialectical problem, it is unfortunately, the relations between people that has acquired the form of relations between things. But the android is human, finally, in Philip K. Dick's version of *Do Androids Dream of Electric Sheep*. Only when Deckard realises he is an android does he fully become human. This problem of implanting memories, and even being in a *Blade Runner* film version of the book, completely tied up in the process of investigating his lover, where he then realises he has become an android instead of human. This exemplifies better the problem of good faith and bad faith according to Sirohi. It is not simply bad faith that we go for a Pepsi and enjoy the drink, as opposed to serving the people, but that bad faith is structured as a choice, in becoming a good faith. One must negate bad faith, not simply by transcending facticity, but also by making transcendence a fact. This elementary dialectic between a woman who is flirting with a man, and his and her realisation that this flirting is real and immanent, is therefore the rupture in Sirohi.

### II. Essence must be Essence

Therefore negate the appearance and grasp the essence, is the re-doubled movement from appearance and objective appearance, to its objective appearance. It means appearance must be structured by essence, without the essence appearance loses itself to only appearance. Somehow the elementary operation of demystifying ideology to the people is still relevant, not only the appreciation of commodity appearance, but also its critique and real critique.

### III. Appearance and Essence, what is Objective Appearance and the Dialectic of Appearance and Essence in Sirohi or Representation and People, or Symbolic and Evental Site or why Does Sirohi have to fall in love

The elementary minimal dialectic between void and excess, is then a symbolic reduplication of state versus the people, and people versus the state, in its most extreme parallax under Mao Zedong, where the extremes of political utopia co-existed with Mao's leadership as the moving contradiction of party-state representation versus the people in Cultural Revolution, which Sirohi argues, is the parallax symbolic and real. Instead of the negation of the representation for its essence, we must negate essence again to form appearance. This means essence and appearance or people versus state is a dialectical problem of appearance as essence and essence as appearance, which makes the problem an infinite judgement - make the people participate in party life, and make the party life participate with the people, and all its visciditudes called by Sirohi, Will and Representation, and its facticity becoming transcendent, which means oppose facticity, but also be in facticity. Somehow the problem of immanence is re-doubled by transcendence which is overlapping with immanence, or the necessity of contingency.

### IV. The Two-Sidedness of Too Muchness of the Infinite Judgement

The term Objective appearance is therefore the problem of an infinite judgement - spirit is bone in Hegel. This in Sirohi means that a protest hurts the elementary body of a protester, and this is not allowed. It means woman is infinite and man is her admirer. This dialectic of spirit as bone, then is the spiritual form of the normal material process. It means one is finally in a dilemma on representation. The elementary problem in Walter Benjamin therefore is how to read the superstructure and daily commodity life and inventions of capitalism alongside spiritual philosophy. It means how does the problem of sex apply to high philosophical reveries. This conceptual short-circuit between spirit and bone, is then its co-incidence. It also means appearance and essence is side-by-side, a problem of analogical material process as appearance or extra-economic ideology. Only when the commodity fetishism is critiqued to its material supplement and back to its formal shift to the notional thing-in-itself as Other, does the problem of Symbolic and Real become the

Sirohian dilemma of how to Symbolise the real. The argument from late Althusser, that black swans will be white swans, is therefore the movement from marginal resistance towards dominant capitalism, or virtual catastrophe as actual reality overlap into a pure asymmetrical reality with the same conceptual appearance - when people attack the capitalists in the same guise as capital becoming a people's capital or Communism in the economy. The point is to change the world, and interpret correctly, which is a dialectical contingency hidden in the fragile absolute of a small butterfly in the hands of a person. Sirohi once argued that the problem of meta-language, one and multiple even its one-one, is finally a political one-one opposed to a state one-one which means nothing other than the self-organised class struggle receiving its political organisation, and this is Fanon and the class act, mediated by fragile absolutes. This means nothing other than the Idea of Good or Idea of Encounter and Idea of Absolute, being a zero-point daily life of a absolute in daily life. This is the dilemma representation, zero-level protest, becoming immanent to its unfolding as representation of the party being daily life as protest, which is like a Hysterical Sublime of the most Hysterical process of Rosa Luxembourg wanting a letter which is not a party report from her lover, which is the immanent hysteria for Sirohi, as the party report (representation) becoming a poem (people), which means the truth is structured like a fictional poem of the people. Representation is at the same level as the people. Appearance is essence. No wonder, the hysteric is Rosa Luxembourg who asked for permanent pre-emptive seizure of state power, as the Act or Event in a temporal suspension of the historical process of Necessity that Stalin gives historical materialism. With Sirohi the return to historical and dialectical materialism is complete, that the big Other does not exist, history as a order of necessity is broken into contingent openings and events which then become a new Order. It means the order of Being and order of Event, is somehow transplanted into the immanent-transcendent act of event in being, or existence, which is the true meaning of essence appearing as essence and appearance or why the real is rational. It means the sublime act of the Symbolic reduplication of the evental site is its parallax event as sublime, which means the Symbolic is arched by a hole of the real in the articulation of a semblance, the people are protesting as the real in the Symbolic, after the appearance is objective, which means nothing other than the maxim in Sirohi - do not let go of your desire to be in love, the fidelity operator of the evental process hidden in daily life as Symbolic reduplication of essence, or why praxis is part of theoretical practice as its immanent element and structured as a philosophy of the most abstract materialism. This is why art and revolution as two sides of a moebius strip that can never meet is overlapped by Sirohi into a topos that is somehow dialectical and historical materialism which operate on two sides of the parallax practico-dialectical historical totalisation against dialectical process of pure reflexive thought against flat ontology, which is in Sirohi, a pure pronounced parallax, simply the incontinence of the void of a weightless subject. This is the temporal horizon of existence and historical materialism and journalism or real essence appearing, as a contingent act, called in Sirohi - destruction, which then requires solace. This simple inversion of historical materialism in line with dialectical materialism, is finally the closed space of events, and destruction, as the pure topos of a dialectical version of history, called by him, a absolute moment which is bound to be in repetition and difference with the actual process of history and repetition, which therefore a dialectical moment hidden in actual praxis called a sequence, or in Lacan *Le Tienpe du Destruction*, or the nullity of a historical process which is the subject.

#### IV. The Theory of the Subject

Therefore the simple inversion of historical materialism in the topos of daily journalism or architectural parallax to economics, is then the inversion dialectical materialism with history, which is the tension in Heidegger's Being and Time of philosophy in praxis, and daily historical events, which means that the temporal horizon of being-there is finally an engaged temporality and dis-engaged existence, which is the place between two deaths of a subject who is finally, the virtual catastrophe in Sirohi, of the simple Sartrean subject as a bourgeois subject splaced with the formalist subject without substance, who is then the point of failure or crisis of the substance as ethical process of the state of the situation, which is the excess of void as its symbolic horizon, replaced in Sirohi by the excess of void as itself, in the sense of a practico-dialectical historical materialism from Lukacs which is the subject. The subject is emptiness and void, and crisis, the media reports the objective appearance while Sirohi reports the opposite truth, and their unity of appearance and essence is finally the crisis of mass media culture, by the appearance of the people in the opposite form of a Lacanian fraction which means that the crisis of mass media is revealed as the objective unjust appearance by the act or event of pure intervention by the subject. This means therefore that the subject is a professional revolutionary who is simply spending time in daily existence, and is the cause of an effect which retroactively changes its own co-ordinates of the possible, by the impossible real of an act. This is the inversion history for dialectics, or the movement dialectical materialism in history, as its immanent resolution of the crisis of aporia, sense and reason as the meaning of the Act or Event called the subject. The simple act of falling in love therefore changes the whole Symbolic space. The evental

site is part of the Symbolic as its excess and void, which then is a pure process without subject as the parallax substance is subject or its formal conversion of the in-itself as for-itself. The subject is a process of negation of the in-itself, towards the existence of being-there in constant or permanent revolution, as for-itself, which is the deadlock or impasse negated by encounter, which is the formal moment of the subject in abstract dialectical tension with the historical practico-dialectical mediation of the concrete process of history being abstracted from for its dialectical moments, which is Eternity arriving in a species of linear time as Schelling in Hegel, inverted in Sirohi, to the event as repetition in daily existence, or the zero-point of an Idea, being an absolute in daily existential life.